

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	MUSIC	<b>With effect from Academic Session:</b>	<b>2013/2014</b>
<b>Course Title:</b>	Performance in the context of recording	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU3420	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W310
<b>Availability:</b> (Please state which teaching terms)	Autumn or Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	At least one of the following: MU1118, MU2205, MU2210	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Professor Erik Levi		
<b>Course Staff:</b>	James Whitbourn		
<b>Aims:</b>	<p>The course will:</p> <ul style="list-style-type: none"> <li>• instruct students in the methods and techniques of performance that are particular to the context of recordings.</li> <li>• heighten students' critical listening skills.</li> <li>• provide a platform for detailed comparative analysis of musical performances.</li> <li>• enable students to develop an understanding of the key philosophies surrounding the most prevalent means of dissemination of all music genres in the present time.</li> </ul> <p>NB: the course does <b>not</b> cover any aspect of recording engineering: its focus is on performance, on the impact recording has on musical performance, and on the way that musical performance is perceived through recordings.</p>		
<b>Learning Outcomes:</b>	<p>By the end of this course, students</p> <ul style="list-style-type: none"> <li>• will possess an increased awareness of the critical perception of performance as revealed and amplified by sensitive microphones and when judged in isolation from the performance event.</li> <li>• will have developed their listening abilities to a heightened level in response to detailed analysis of audio data.</li> <li>• will have learned how to make choices between given performances - both their own performances and those of peers - through methods of comparative analysis.</li> <li>• will know how to offer improvements towards future performances by analyzing recorded material and identifying areas for development.</li> <li>• will possess a knowledge of the processes involved in recording music from the performer's and producer's perspectives, and of the opportunities and limitations that these techniques present.</li> </ul>		
<b>Course Content:</b>	<p>The course will take place in a suitable acoustic environment equipped with recording and playback equipment. Students will give performances - in front of other students - of selected repertoire items; these performances will be recorded. During each seminar, recorded material gathered in that session will be played back to the class for individual and group analysis, expressed verbally, with the purpose of gathering suggestions for enhanced or alternative performance options.</p>		

	<p>The library of recorded music files resulting from the sessions, deposited on Moodle, will provide the basis for a written comparative analysis, to be completed outside the seminars, in which students are required to justify preferences given to one take over another, balancing considerations of technique and musicianship. Students will prepare marked-up scores of their own and other student performances, together with written work that details the considerations behind the given decisions.</p> <p>Each student will have the opportunity for two 20-minute taught recording sessions during the course.</p>
<b>Teaching &amp; Learning Methods:</b>	20 hours of performance seminars combined with analytical study presented as written work to which tutorial feedback is given.
<b>Details of teaching resources on Moodle:</b>	<ul style="list-style-type: none"> <li>• Course outline and reading list.</li> <li>• Scores, which students will use for their mark-ups</li> <li>• Audio files from seminar recording sessions</li> </ul>
<b>Key Bibliography:</b>	<p>Performance in the Context of Recording is an emerging area of academic research and is incorporated within the work of CMPCP (and its forerunner CHARM). Useful background reading includes:</p> <p>Amanda Bayley (ed.) <i>Recorded Music: Performance, Culture and Technology</i> (Cambridge University Press, 2010)</p> <p>Michael Chanan, <i>Repeated Takes: a short history of recording and its effects on music</i> (London: Verso, 1995) (especially Chapter 16: 'The microphone and interpretation')</p> <p>Eric Clarke, 'The impact of recording on listening', <i>Twentieth century music</i>, 4 (2007), 47-70.</p> <p>Nicholas Cook, 'Methods for analysing recordings', in <i>The Cambridge Companion to Recorded Music</i>, eds. Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, John Rink (Cambridge, Cambridge University Press, 2009) 221-245</p> <p>Timothy Day, <i>A Century of Recorded Music: Listening to Musical History</i> (Yale University Press, 2000)</p> <p>Mark Katz, <i>Capturing Sound: how technology has changed music</i> (University of California Press, 2004)</p> <p>Robert Philip, <i>Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950</i> (Cambridge University Press, 1992)</p> <p>Robert Philip, <i>Performing Music in the Age of Recording</i> (Yale University Press, 2004)</p> <p>Renée Timmers, 'Perception of music performance on historical and modern commercial recordings', <i>Journal of the Acoustical Society of America</i> 122/5 (2007), 2872-80.</p>
<b>Formative Assessment &amp; Feedback:</b>	Each student undertakes two 20-minute recorded sessions, on which they receive tutorial feedback.

<b>Summative Assessment:</b>	Coursework portfolio (100%) consisting of:  1. Essay of 2500-2750 words (50%) including the comparative analysis of the performances/ recording sessions by 3 other students. The essay could also draw upon the conceptual / critical debates about recording & performance as indicated in the reading list  2. Sound files of the student's two 20-minute recording sessions, with marked-up score(s) and self-reflective commentary (1000-1500 words) discussing methodology and the experience of these sessions (50%)
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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.